

# Playing the Church Organ

## Book 4

Using USER or Library Access Stops

Roland & Rodgers  
Church Organs

Noel Jones, AAGO

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## Book 4

In Book 3 you worked with stops, choosing the ones that sounded best, and played them.

In Book 4 you now are shown how to choose and voice stops in the USER/Library Access sets. As a prime example, we will revisit one piece that we played selecting stops to create a solo Cornet. In this book we will play a historic German Cornet from the USER or Library Access\* stop and let you voice it to the organ.

You've been using many of these voices already in pistons 1-10 and in the preset stops you were able to use in Book 2.

Now you will learn to use them yourself.

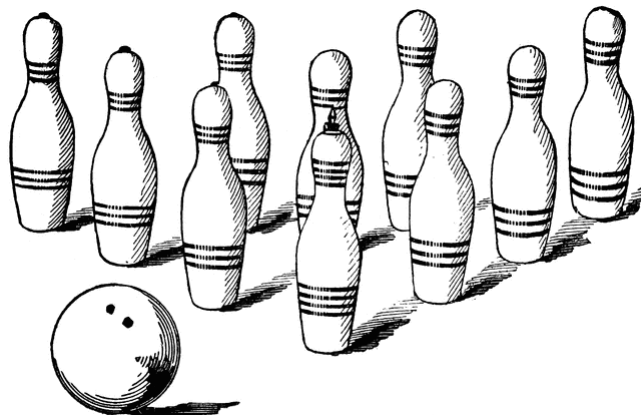
\*Library Access stops on the Infinity Organs are accessed from stops that have the "L" designation. We've marked this alternate set of voices with the ∞ symbol for those playing Infinity Organs.

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## Three kinds of stops.

It is easily possible to build an organ with 1, 2, 3, 4 or more sets of samples in it to be loaded one by one, like loading pins in a bowling alley. Imagine multiple sets of pins being loaded, each of a different color, a different color at the end of each frame as the standing ones and fallen ones are swept away and a new set drops in.



Now, imagine being able to pick and choose any color and have it appear when you want it.

That's what defines Roland & Rodgers innovative way of building organs: Instead of reaching into a bin and pulling sets of stops that are tied to each other, in these organs you may play any stop from the Voice Palette™ stops and from the USER/Library Access group at any time.

This is so powerful a system that, when a decision was made to assist organists used to the restrictive choices of just English, French, German and American Classic Organs, all that it took was a bit of programming and the addition of one piston on the organ to make this happen.

On the organs you have the freedom to build stop settings that are purely of one historic regional organ building style or, as in the American Classic Organs, combine stops from many different eras.

It's a whole new world, the new Roland & Rodgers All About the Organ world.

We've learned to use the standard stops and the Voice Palette™ stops, now go one to the third group, USER/Library Access stops.

## Understanding today's Roland and Rodgers Church Organs

Roland/Rodgers church organs are an innovative effort to further establish the digital organ in the church.

The organs have organ stop controls that may be rocker tablets or drawknobs.

Each stop with the name of an organ stop on it with a footage or number of ranks listed like this:

**8' 16' IV**

These stops play the stop named on it and up to 3 more you choose by simply turning a knob under the display window after you press it.

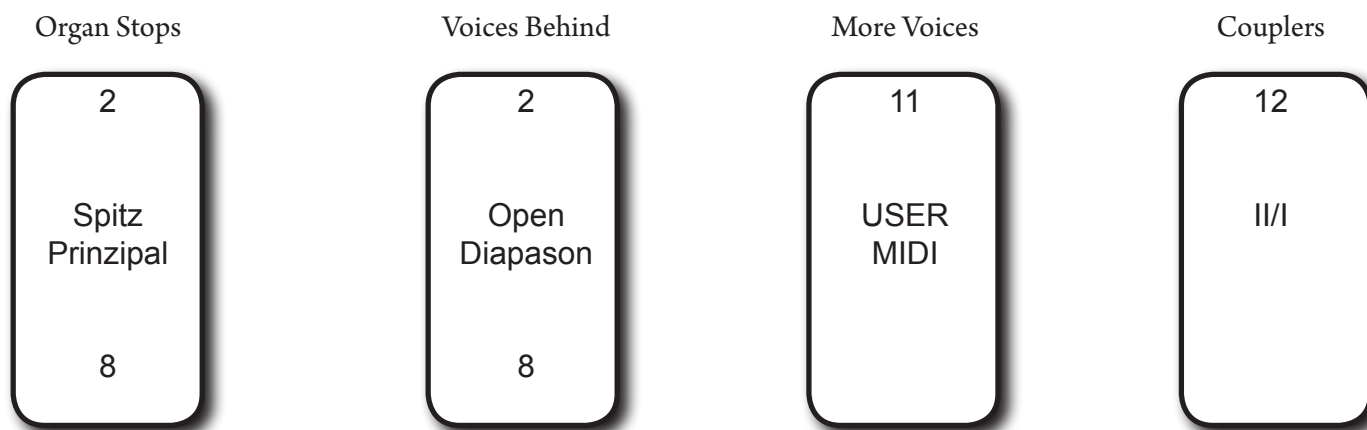
Stops that are named:

**USER**  
**MIDI**  
 or  
 marked with  
**L**  
 on  
 drawknob organs.

These stops each may play any of 104 or more voices in the organ.

This makes it easily possible for an organist to quickly and easily select from a very large list of voices in the organ - 200 or more.

All of these stops and voices are accessible at all time and may be saved to pistons for quick recall.



## Using the USER stops.

Each division has two of these and they all access the same voice library. On Roland and Rodgers Organs they are on stops or pistons, on the Rodgers Infinity Organs they are behind drawknobs designated with the “L”.

There are more “L” stops, so the numbering between the two types differs. There is a chart at the back of the book that shows this.

Once you dial up the name you may then click down and change any of the 7 voicing controls. These changes are temporary unless you save them to a piston. However, if you decide you want them to appear as turn-on defaults, then a GENERAL SAVE, done by pressing SET and CANCEL at the same time will save them. Be careful, for doing the GENERAL SAVE also saves any “blinking” stops as defaults as well.

To get started trying out different voices, you need to be able to do three things:

1. Check to make sure that the settings for PITCH through VELOCITY match what is shown below.
2. Dial through the stops on the coming pages to try them.
3. Use the OCTAVE setting to raise them in pitch by setting to +1 or +2 on the stops below 8’.

This permits you to hear all of them clearly. The lowest pitched ones may be used at higher pitches as well in some cases, so it is good to know how to do this.

<b>GT USER MIDI A</b>	
<b>Name:</b>	<b>001 ∞001* Principal 32</b>
<b>Volume:</b>	<b>75</b>
<b>Pitch:</b>	<b>Normal</b>
<b>Reverb:</b>	<b>0</b>
<b>Warmth:</b>	<b>0</b>
<b>Presence:</b>	<b>0</b>
<b>Brilliance:</b>	<b>0</b>
<b>Velocity:</b>	<b>KBD</b>

\*∞001 denotes Infinity Organ voice set.

# 89. O God Our Help In Ages Past

ST. ANNE

William Croft



## USER Stops - Principal

Press Great [USER MIDI A].  
Turn the [VALUE] knob to U01.  
Play the music above.

You are hearing a 32' Principal, which is two octaves lower than the usual stop you might build a registration upon.

Turn the [VALUE] knob to U04 to hear a stop one octave lower than you might use on a manual.

These two stops are most often used in the pedal.

Turn the [VALUE] knob to U09, play, then turn to 8 and play. These are 8' stops that are typical for foundation use on the manuals, the first French, the second German. Leave U8 on.

Press Great [USER MIDI B].  
Turn the [VALUE] knob to U19.  
Build simple registrations now by changing U19 to the next stop below, U22, which plays notes a fifth above U19.

From U23 through U39 you will be hearing multiple pitches, usually octaves and fifths at various pitch levels. (When you play C you will be hearing C and G. The only exception is U38, which also plays a third, E.)

The roman numeral tells you how many pitches will play from multi-rank stops.

Some of these stops may be played alone, others only in combination with other stops.

U01	∞001	PRINCIPAL	(+2) 32
U04	∞005	SPITZ PRINZIPAL	(+1) 16
U09	∞014	MONTRE	8
U10	∞015	BACH PRINCIPAL	8
U19	∞034	PRINCIPAL	4
U22	∞039	QUINTE	2 2/3
U30	∞047	JEU DE CLOCHETTE II	II
U31	∞058	QUARTANE II	II
U32	∞059	SCHARF II	II
U34	∞050	PEDAL GRAND MIXTUR	VI
U35	∞052	GRAVE MIXTUR IV	IV
U36	∞051	2ND GRAVE MIXTUR IV	IV
U37	∞054	FOURNITURE SS IV-VI	VI
U38	∞055	TIERCE FOURNITURE	VI
U39	∞053	GRAND MIXTUR VIII	VIII

Below are two ensemble stops.\*

U63	∞093	PRINCIPALS III	8+4+2
U64	∞093	PRINCIPALS+MIXTURS	8+4+2+IV

\*These stops combine stops at different pitches, permitting them to be used to reinforce or take the place of the principal chorus on the manual.



## 90. Abide with Me

EVENTIDE

William H. Monk

## USER Stops - Classical Flutes

Press Great [USER MIDI A].  
Turn the [VALUE] knob to U3.  
Play the music above.

You are hearing a 32' Flute, which is two octaves lower than the usual stop you might build a registration upon. Try U05 and you will find a stop that sometimes is used in the manuals, but like the Contra Bourdon, almost always is in the pedals.

Turn the [VALUE] knob to U14, play, then turn to U15, then U16 and play. Go back to U14 and use that as the foundation while trying higher pitched stops below.

Press Great [USER MIDI B].  
Turn the [VALUE] knob to U20. Listen, then continue to try stops from U21 to U29.

Now change USER MIDI A to U72 and USER MIDI B to U73 and you have two stops that are most common in theater organs, but are also found in some classical organs.

U03	∞003	CONTRA BOURDON	(+2) 32
U05	∞005	LIEBLICH GEDACKT	(+1) 16
U14	∞026	HOLZGEDACKT	8
U15	∞027	GROSS FLUTE	8
U16	∞028	2ND FLUTE HARMONIQUE	8
U20	∞037	OPEN FLUTE	4
U21	∞038	CHIMNEY FLUTE	4
U23	∞040	NAZARD	2 2/3
U25	∞042	PICCOLO	2
U26	∞043	TIERCE	1 3/5
U27	∞044	LARIGOT	1 1/3
U28	∞045	SEPTIÈME	1 1/7
U29	∞046	SIFFLÖTE	1

U72	∞101	TIBIA	8
U73	∞101	TIBIA	4